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Bullard, Alice

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THE DIRECT METHOD OF TEACHING ENGLISH

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*4,7. These papers emphasized the fact already appreciated that oral expression is the basis of the written.

*5. Here was exhibited a system of oral drill similar to one I have for two years already used in my classes.

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Preface.

In the thesis, the exposition of the method not based upon an ideal of teaching English lies in the following real experiences.

The reluctance to abandon the formal, traditional methods in literature teaching is apparent in teaching guides and in high school classes visited. The remarks recorded concerning the classics prescribed in school courses are actual. The method of handling literature has been practised in teaching but not entirely in material. This year, selections from modern and from American literature have been introduced with the obvious result of the pupil's voluntary appreciation and study.

Before this year, the worth of the personal conference has been demonstrated. Vocational guidance in connection with the English department is now enforced. This year, the children have apparently come into their own in a Junior High School adjustment.

The efficiency of correlating English with other subjects, I have experienced in Revere grade work. By this method the growth in confidence, in accuracy, in fluency is marked.

Within these sheets, the remarks upon grammar and upon rhetoric are inferences drawn from working with these subjects. The method of presenting oral and written composition is of my own devising and practised with this exception. In the subject of correlation and creating an audience, the ideal is mingled with the real.

By direct method of English teaching, I mean that language should be acquired by a system modeled upon the origin of language. Expression is based upon the possession of ideas desirable to be communicated to another. Environment has even been a good source of ideas. Let it continue to be and let the ear and the idea guide the expression of ideas. Literature, a representative of man in his environment, should be used as a schooling power to render the student a more fit member of society.

Brief.

- I. Social efficiency is the standard of value in education.
- II. It is proved that the study of English is not enough converted into practical, aesthetic, or moral service.
- III. If the sciences, manual arts, commercial courses can function in actual life, why cannot English?

Body.

- I. That language may have a functional office, teaching methods must be revised.

- 1. The nature of language must be known, the English material must be connected with life, and means found to train the mind according to its nature.

- II. Examination discloses that language is not a science.

- 1. The existence of ideas is a prior condition of expression.
 - 2. Oral expression becomes a motor habit.
 - 3. It has an emotional and a social basis.
 - 4. The mind moulds the form of expression, not reason.
 - 5. Written expression is the oral translated into a different code.

- III. Not until recently has stress been laid upon need of method in the teaching of English.

- 1. The stages of progress have been from the time of language's methodless development, through the classical formalism demanded by the colleges, to the stultifying of the masterpiece for its own sake, to a creeping in of freedom of choice in material, to the schools' nominally changing their allegiance from the college to the people.
 - 2. Correct writing was considered the basis for correct speaking. Familiarity with good books was considered the approach to the art of writing.
 - 3. The working of the mind, the nature of the child, and the needs of the environment were hardly factors in education.
 - 4. Formalism is loath to go.

- IV. In renovating our methods that English may function, we must let the needs of the environment, the senses, the written page stimulate thought, the ear train for expression and natural interests for communicating excite interchange of thought.

- 1. Books will stimulate the child because their contents will meet his nature, his needs, his experiences.
 - a. If taught to discriminate between the correctly and the worthlessly written magazine, he will possess profitable recreation and adaptability to environment.

- b. Modern literature falls within the child's experience and, if a true picture of life, can enlarge the idealism of the student.
 - c. Native literature with its growth in the environment of the child has an easy approach and promotes an expansion of interests.
 - d. General reading gives semi-independence in the exercise of the literary taste and can be made to enrich the imaginative and the emotional life.
 - e. The classic, chosen for its relation to the nature and the comprehension of the child, if sympathetically interpreted, will mould the life of the child.
 - f. All material non-essential to the development of the mind, the character, the emotions should be discarded.
2. Upon the methods of presentation of literature depend its functional possibilities.
- a. The child should surely know the meaning of the whole work and the contribution given to the whole by the various parts.
 - b. Poetry should be given in *short*, moving wholes.
 - c. The purpose of each specimen should be brought out through the activity for which the specimen was composed.
 - d. The thought of the selection is intensified by intelligent, appreciative reading.
 - e. Memorizing will contribute toward bringing home the thought of the passage.
 - f. Comprehensibility is a source of interest.
 - (1) Definite organization of flexible courses will secure understanding, and its accompanying joy in interest.
 - (2) Another contribution to intelligibility in work is a gradual transition from the elementary schools through the Junior High to the Senior, together with co-operation of the teachers in these schools.
 - g. Separate composition and literature periods should be conducive to the development of these unlike subjects.
 - h. Co-operation of all teachers with one purpose to combat English difficulties of expression will aid.
 - i. Personal direction of pupils gives growth in language power.
 - j. An increase of time to devote to the English branches would be helpful in elementary cares.
 - k. Vocational guidance and school activities can be utilized for language development.

1. A school library will propagate the teachings of the school-room.
- m. The school librarian by intelligent, sympathetic service can enforce the English teacher's work.
3. Oral composition trains the ear, fixes habits of expression, and should be used to open up the child's mind to the influence of his environment.
 - a. Grammar and rhetoric, both a scientific analysis of language, are questionable aids in developing thought expression.
 - b. Superiority in amount of use demands its study, to advance thought expression.
 - c. Through application, it is proved to be a foundation for the written.
 - d. As the more natural mode of communication, it brings rapid advancement in expression and it should not be left to its own devices for development.
 - e. Correct language required in the school-room must be so united with the child's native interests that there can be no disassociation of correct forms and every day thought.
 - f. The methods of procedure in oral composition should be:
 - (1) Give a topic which so touches life that an earnest feeling will convey effective speech.
 - (2) The manner of assigning topics depends on the advanced stage of the class and on its capabilities.
 - g. The value of oral composition in advancing language expression is proved by its application.
 - (1) The oral endeavors are essential to ideational activities.
 - (2) Correlation with other English activities and with the work in other departments of study makes two ends gained by the same endeavor.
 - (3) The student is stimulated.
 - (4) Original effort and direct guidance bring benefits to the child.
 - (a) Errors are corrected almost as soon as they are spoken.
 - (b) The pupil hears correct English functioning.
 - (c) Within a composition period there is an accumulation of corrections which by its mass impresses the ear.
 - (5) More ground can be covered in oral words than in the written.
 - (6) Grammatical blunders are proved to be eliminated through the oral exercise.

(7) Personality is developed through striving to appear at one's best and to be effective.

(a) This is an aid in commercial and professional life.

(b) A power of adaptability is gained.

h. The aims in oral composition are:--

(1) A definite, accurate, interesting expression of logical thinking is to be increased.

(2) The eye must be opened to the phases of the environment.

(3) The speech organs should be developed.

(4) Correct speech habits must be formed.

(5) As the classes advance, a richer vocabulary should appear, the thought should be more fluent, as well as logical and some artistry of expression should be possessed.

(6) The conversation should take place in an earnest atmosphere where everyone is eager to appear at his best.

(7) Drills should take place to form correct habits of expression.

(8) There should be a larger proportion of oral expression than of written.

(9) Get the English demand, yet keep a responsive attitude.

(10) Overcome embarrassment by devices to relieve self consciousness.

(11) Keep an atmosphere of success within the recitation, that there may be a stimulus to imitation of the best.

(12) Criticisms should be sympathetic, constructive and pointed.

(13) Keep the stimulus of an audience ever before the child.

(14) At every lesson, drill the ear to correct common errors.

(15) Let the student keep a note-book in which to record his corrected errors.

4. The written page surpasses the oral composition in supplying a distant or an imaginary hearer.

a. The aims and problems of the writer, with the addition of spelling and punctuation to master, are identical with those of the oral.

(1) Every pupil should drill at least twenty minutes each day upon spelling the words his work will make use of.

(2) The practice in dictation aids in eliminating punctuation troubles.

b. By the method of discovery let the pupil find his errors on the written page.

(1) When a few errors are corrected, add new lists of mistakes to be striven against.

(2) The personal conference, tactfully conducted will greatly aid the student toward advancement,

(3) Perform some written work every day.

(4) Let the subject of the theme be connected with actual life.

(a) Such topics may be gathered from the shop, the street, the interests of the day, personal desires, and the experiences of the individual.

(5) All written work should be classed as theme work.

(6) Experience proves that little teaching of structural forms is needed that composition of literary types may be corrected.

Conclusion.

I. Literature should be used as a development of man's natural characteristics, not as a structural analysis.

II. Expression must be developed in the light of its natural growth.

The Direct Method of Teaching English.

The scientific study of educational purposes, methods, subject matter, and the inquiry into the nature of mind ~~is~~ bringing many changes in teaching methods, in material presented for the development of the mind, and in standard of value of education.

The criterion for worth now is social efficiency. All educational material which cannot be converted into a means for meeting the demands of the social surroundings, is gradually being stamped as void and labelled as non-essential to the development of the mind. The child must be trained to gain his livelihood that he may survive; to modify his instincts that he may not become a destructive member of society; to expand, as far as circumstances will allow, the intellectual, the emotional and the moral nature that he may enjoy the best intellectual, emotional and moral legacy left by his race and that he may attain what power he can to further the intellectual, the emotional, the moral store of his environment.

Cherished knowledge which has commonly been held sacred to educational training is being discarded. For the elementary and for the secondary student, the scope of mathematics has already been reduced. The study of dead languages has waned. In history, the old, fixed boundaries are giving way to new. High schools of commerce and trade schools are springing into being that the practical adjustment to life may be made. In town and in cities too small for the support of schools of manual arts, domestic science, commercial courses and industrial work are open to students and extensively patronized. In the elementary schools, domestic science and manual training have been for some time a familiar pursuit. The entrance of the Junior High School movement is making it possible for all children in the seventh grade to prepare for their vocation. The cry of the age is, "Knowledge must function." All courses of study must lead to efficiency in mastering or in uplifting environment.

The restlessness of the pupils who come to English classes, from work which is entering their lives,--typewriting, stenography, bookkeeping, manual arts, science,--and who are restive under the teaching of material which their minds are not assimilating, is as great a force as the outcry of scientific research in halting teachers of English and causing them to question the worth of the material they are presenting to the child and the feasibility of their teaching methods, to inquire into the nature of the subject they teach and to become curious with regard to the working principles of the immature mind.

Another influence which by degrees has been making the teacher to self criticism, to a suspicion that methods need renovation, courses revision, is the accusation which has been coming from many quarters of an active world, that English as it has been taught has not functioned. This study is not to an obvious, general extent being put into practice by the student. School-room English is not always applied even in required themes, and far too seldom, outside the class-room, by the average student.

After elementary school training, four years of high school study, and fulfillment of College English requirements, a student may emerge from instruction to enter his vocation and is unable to write fluently, accurately, forcefully, clearly, engagingly. He is not always imbued with a liking for "good literature." Even a learned philosopher may vaguely express his thought. Many a clergyman is lacking in masterly self expression. Some school superintendents with a show of exertion clothe their thoughts in words. A man of science has been heard to lecture without entire regard to the correctness of form in which his knowledge is set forth. Even a school teacher sometimes forgets the use of "shall" and "will," "come" or "came," "who" or "whom," and cleaves an infinitive. She at times, seems to enjoy the "Saturday Evening Post," the "Ladies' Home Journal" quite as well as the "Atlantic Monthly."

Is it a wonder that the man of few educational advantages makes havoc of the standard English expression and prefers "Snappy Stories," and the intentionally sensational newspaper for reading matter? Shall we be astonished that a high school boy loves his "Black Cat," the daily paper stories or the magazine supplement of the Sunday paper, that a boy in the grades cherished his dime novel; that the "masses" sometimes read nothing at all?

We infer that the reading of the street car is the literature of the home. If, on our trips, we observe the type of reading carried by the passengers of the car, we note the prevalence of fiction, the latest best sellers, a table of sentiment. In our vicinity, of the newspapers, being read, "The Boston American" has the ascendancy. Evidently the public craves an emotional stirring along the lines of its real interests, in a form it can comprehend. All these readers, somewhere and for some length of time, have been touched by English teaching. Their taste is not of school gauge. Their craving is not unnatural. It is colored by a personality the qualities of which have not been trained to growth and aspiration.

It is plain that whatever excellent results in English work the school-room witnesses, that work has not become an actual acquirement which has been made a part of the worker and necessarily must be carried outside the work-room with

him wherever he takes his person. We have too often observed the child confining his composition page, only, or to his original oration the use of English which has been taught. The letter correctly written as a task from the teacher, is often converted into a periodless, commaless, sheet with capitals decapitated, when private use demands a letter. The secret note scribbled to the school-room friend degenerates into a formless mass, with its relations of thought distinguishable only to the intended reader who has intense interest in the contents.

That the present handling of English in the schools has not brought about the functioning power of the language is felt in the complaint business men issue against high school students who are reported to have no power over oral and written expression.

To the schools, Harvard University has sent pamphlets stating flagrant errors used by the average Freshman. He cannot write an acceptable letter, spell or punctuate. Let us remember that, beside English training, the student has studied at least one modern language.

An accusation against Americans who have taken advantage of the Rhodes Scholarship has been drawn up by Oxford tutors. The Americans' inability to write English is their most conspicuous defect.

If "good" English were more than a school-room convention, if care had been taken to cause its expression its constant usage for all times, English might fulfil the requirement of functioning to the child's social profit.

The business courses in public schools place their graduates in positions of actual application of business skill learned in high school.

A physics student obliged to seek a change of climate went to Hawaii where he engaged work as a laborer on a sugar plantation. In two years he rose from this position to that of manager. A mill for crushing the cane was erected on the place. The erection of the machinery proved a task beyond the ability of those directing the work. The student-laborer's high school study of physics had given a limited knowledge of mechanics which was enough to enable him to understand and direct the erection of the machinery. His reward followed.

We have instances of high school graduates surpassing the unschooled and succeeding in promotion in the chemical department of manufacturing plants.

The industrial classes turn out girls at least equipped to trim their own hats and to make their own dresses and, often, promising milliners and dress-makers. Domestic science is carried into the home in knowledge applied in table linens, furnishings, in foods, in cookery.

It seems that English which, like the commercial course, represents an activity of life should not remain a faultily

exercised function of the class-room, but should emerge into practice in the issues of life.

The reason English does not function may be because of the material upon which the mind has been fed. Such material apparently is not used in life as freely as some other school knowledge. Perhaps we do not yet understand the nature of language. The language of the class-room has not failed to be universally practiced because of the teacher's lack of aim.

We have all been discouraged that the expression of the English work has not become the vernacular of the street, the home, the ball-field, the girl's club; that moral ideals--standards of right and wrong, sex, family and business relations--have not been felt from the written page and worked in character-building and guided in action; that ideals of domestic relationship, of courage, sacrifice, honor, industry, that distinctions between the true and the false, the tawdry and the refined, not only in literature, but in speech and in action, should not have been grasped; that knowledge of men should not have increased; that a sympathetic attitude toward one's fellows, a valuing of uprightness before position and place, an alertness of observation of nature and the circumstances of environment, thorough habits of thought, respect for the serious, a feeling for the *divine*, should ^{not} have been sufficiently acquired; that the imagination together with a love of real beauty has not been further developed.

Since good intentions have not caused a functioning of our English teaching, let us look to another possible source of aid in futhering that end. A search into the nature of language discloses that it is not a science. From a physiological standard it is a functioning of the body. The vocal chords, tongue, lips, teeth, jaw are the organs of speech. The effects of stimuli brought by the afferent nerves, from the sense organs to the brain are converted into perceptions in the brain. An ideational process correlating with brain process takes place. The concrete content of perception is broken into its partial aspects which are recombined to form a whole--an idea.

Ideas issue in actual movement. An "overflow" comes from the brain along the efferent nerves to the muscles of the body. The speech organs function. The words uttered represent ideas. The existence of ideas is a prior condition of expression.

At the present stage of development, ideas do not cause actual motor discharge unless there is need of communicating. Social intercourse has put restraint on uttering all existing ideas. Thus we see now, interest, or desire as the instigator of the language function.

From the physiological point of view, language may become a motor habit. The messages sent along the nerve tract leave an impression which becomes, with repeated use, a well-trodden path, a foundation for habit.

On an even plane with hearing distinguishes speech from other sounds, to obtain perfect language expression, the child should be surrounded by faultless use of the mother tongue.

The ear is sending along the nervous tract impressions whenever speech is heard. Recitation of word sounds leaves a stamp not easily effaced. When the sound is not only heard, but imitated with the speech organs a double habit is formed for *hindering* or for aiding correct thought expression, according to the qualities of the model imitated.

As age increases the difficulty of changing speech habits becomes greater. Educationalists urge the learning of modern, foreign languages before the child reaches the age of twelve. A language learned later than that age, is faulty in accent, in fluency. If the speech habits have been forming in one language the learning of new means of thought expression is like reversing machinery. Such a reversing can be accomplished, but not with a result of natural speed.

It is plain, changes in correct use of the mother tongue will be effectual the earlier and the more frequently the ear is trained with desired forms.

The fact that communication arises only when the interest is great enough to cause an interchange of ideas, gives an emotional element to the language nature. We do not naturally give vent to expression, unless to some one, real or imaginary. Thus language has a social basis.

Speech has not a rational origin. Its source was not in reasoning that a certain form would convey the thought meaning. The spoken word originally was a spontaneous outburst. "Ideas issue into movement." There were no rules to guide the speaker in his choice of expression. The idea molded the form. The unity in the composition of the language was determined by the organs of speech. Alphabetical sounds were there from the beginning. They made a systematic correspondence between meaning and expression.

I once noticed a four-year-old child playing that an imaginary parade of circus animals was passing along the street. Each creature, as it appeared, increased his joy. At last the lion came into view. The little boy danced about. He could not, at first, utter his comment upon this kingly beast. At last he burst forth, "See! see. See! see his---strass tail!" The child was born of American parentage. He had no outward source for this expression--"strass." His vocabulary was inadequate to express the majesty of the lion. The thought of mind burst forth in sound, making it evident that the idea fashions the form of expression. The coining of words to represent new events is another proof of this idea.

The social element in language and the part in its development played by use are evinced in the condition displayed by men who are banished to themselves for a great length of time and lose the power of speech. The need to communicate with some one does not stimulate the motor accompaniment of ideation.

The painful effort for words to express their thought, when the recluses are returned to society, convinces us of the habit formation of speech. The correspondence between thought and sound ceases to exist through lack of exercise.

The babe comes into a social environment which possesses a conventional mode for expressing ideas. This mode he acquires from those about him. At first the child only gurgles out the delight of his bodily comforts or protests against pain. Not until the brain develops to the extent of breaking up perceptions into aspects which recombine into ideas, will he be superior to the dog in his self-expression.

When ideas have formed the impulse which prompts expression is emotional. He wants his toy. He states his hunger, his fear, his pain. The ideas are composed of the impressions his sense organs bring him, especially the message through the ear and the eye. At last the printed page is a development of ideas, when the written symbols for thought are familiar acquaintances.

If we are to develop language, we must treat it along the line of its natural origin. First there must be ideas, second the interest toward self expression, third the motor discharge through a written or a spoken code inherited from society. Upon the gaining of this language code, which, since almost last the process of formation, seems an artificial creation, and upon the developing of ideas which have functioning interest, depends the establishing of English as a result in utility.

Not until recently in comparison with the stress laid upon methods of teaching in other subjects has attention been called to the need of method in the study of English. Since the language is the mother tongue, little direction has been deemed necessary for its acquirement.

From the beginning of our schools until Mid-Victorian times English was acquired, without intentional application or special methods, by those who learn anything in a natural, simple way. The language was well learned, if we can judge by the oral expression of the people whose education was touched by the educational methods of that time. For accuracy, fluency, dignity and individuality their expression was notable. The unconscious English guides were the spelling book, the grammar, the reader. A few choice books, always the Bible, were at home to be re-read so often as to become memorized. Oral recitations, spelling matches, reading classes, debates, declamation were the involuntary training in language. We deduct that the ear was the chief aid to advancement in English expression. The study of grammar together with so many other sources of development does not necessarily prove its efficiency toward language growth. Little else than penmanship was written. Yet, the letters of those days are specimens of most desirable English. The oral, then, must have been basic for the written.

The reading of Latin, Greek, and German master-pieces entered

the schools and led to the writing of Greek and Latin exercises to the neglect of the mother tongue. These entering languages pushed to one side the spelling match, the declamation. Failure to practice the language habits stamped out their power of performance. The foreign language study, being mainly an application to form killed the propagation of ideas. The progress in the native tongue was hampered.

Not until Harvard College required preparation in composition, was thought given to English as a study. Grammar had been pursued in the schools as a formal, intellectual discipline, not for knowledge or as a means for skill in expression.

Interest in education as a science was in the early development. Individual caprice governed teaching methods. A uniformity of purpose and definite standards of attainment in English teaching were introduced by Harvard's instigating, at a meeting of New England colleges, the introduction of special entrance requirements for English.

The effect of establishing college entrance requirements has persisted even to governing the present. The Harvard catalogue of 1865-1866 says, "Candidates will also be examined in reading aloud." Was that reading for accuracy? Is that the reason high school reading has not developed into the interrogative reading--the thinking--seeing--feeling reading?

The catalogue of 1869-1870 first calls the requirement English. Two books, "Julius Caesar" and "Comus" were alternatives for examination.

Three years later the catalogue records: "Correct spelling, punctuation, and expression, as well as legible handwriting are expected of all applicants for admission and failure in any of these particulars will be taken into account in the examination."

1873-1874 the requirement reads: "English composition. Each candidate will be required to write a short English composition, correct in spelling, punctuation, grammar, and expression, the subject to be taken from such works of standard authors as shall be announced from time to time. The subjects will be taken from one of the following works: Shakespeare's Julius Caesar, the Tempest, Merchant of Venice, Goldsmith's Vicar of Wakefield, Scott's Ivanhoe, and the Lay of the Last Minstrel." Harvard's example was followed by the other colleges.

Since the English requirements for college entrance were introduced, teaching of English has passed through several stages of development. It has for a long time demanded the College trained teacher. Much study of the classic has been pursued without consideration of its possibly not appealing to every individual mind, without care to relate it to the present life, without realizing it may be so foreign to the student's experience that he cannot grasp it; with little variety in kinds of reading--for practical purposes, for pleasure--for inspiration. The classic was not read for any

other purpose than intellectual. Structure was the knowledge demanded of the student. It was not required that his imagination be kindled, that his emotions be stirred and cultivated in right directions, that his ideals for conduct and for beauty be raised.

What common ground had the average high school boy with the "Revolt of the Tartars" until the teacher labored to bring to light some obscure association with the child's experiences? With Bacon's Essays? with the Vicar of Wakefield? Will the student enjoy that which is so foreign to his natural reading desires? If he does not enjoy the literature can he make use of it? Does it fill any of his needs?

The analytical power of mind has not so unfolded at high school age that structural study can be utilized outside the high school-room. Very few literary artists appear among the students. Their innate structural sense will guide them in all the composition they are required to prepare.

For a third of a century the teacher has aimed for three attainments in her English teaching and is accused by the public of accomplishing *few* of her aims. Written work has been the guide to perfect expression, a minute history of the author, the purposes or influences under which he wrote,--a road to a knowledge of English writers and writings, and studying the structure of literature,--a creation of love for good literature. Composition has consisted largely in learning of rules and writing extemporaneous themes on such subjects as "Honesty is the best policy," on topics connected with the literature read: the story of Macbeth, the sanity of Hamlet, the character of Portia.

The first step toward freedom from the domination of teaching methods transferred from dealing with Latin and Greek studies came when Yale University, 1894, introduced the idea of knowledge of a literary masterpiece for its aim sake. The New England Commission favored the change and the idea quickly became known but not even now practiced in all school-rooms.

The secondary teachers' requests for greater freedom of choice in reading lists resulted in granting of the favor by the National Conference on Uniform Entrance Requirements in English. The meeting of the Conference of May, 1912, so extended the lists for intensive study that some option in works to be studied was allowed.

In February, 1916, a plan was instituted by which all candidates for college entrance examinations had an option of choosing questions which would not require a knowledge of

certain prescribed books.

The work of the Conference effected establishing English as an important study in high schools throughout the country.

The committee on college-entrance requirements in English appointed by the National Education Association emphasized, 1899, the need of freedom of choice in reading. Like other commissions it ignored the place of oral composition and subjects for expression drawn from the pupil's own experience. It retained the formal study of literary masterpieces.

Reaction from formalism in methods of English teaching is due to the development of the high school during the last two decades. It was established to provide a greater variety of studies than the preparatory school, yet it was called upon to prepare for college. Funds were inadequate to furnish courses for all attending elements. The college preparatory group was the first to secure provision.

The 1870 educational movement multiplied the number of public high schools. Freedom and sympathy was allowed them in adjusting themselves to their varied tasks. The University of Michigan originated the plan of accepting without examination graduates of schools of reputable standing. This custom became almost universal, except for the older, endowed colleges. It stimulated youths to seek high school education. Universities adjusted their courses to the public needs. The vocational stood beside the cultural. This spirit is spreading everywhere. The high school will soon be free from the rigid, formal courses of study.

Yet for the last twenty-five years, the theory has been that if one can write well, he can speak well. The old theory persists that familiarity with good books is the only approach to the art of writing.

Knowledge of the psychological principles of teaching or the conditions upon which the acquirement of language depends is not universally known. To teach by disclosing the frame work, by rules of rhetoric and of grammar still satisfies many an educationalist in English. The working of the human mind is not yet the factor in education it should be.

The domination of the college is loath to give way to the new power--that of the people. Open any school classic--to the suggestion for study. The books may not be of recent publication. The fact that old editions have not been discarded discloses the evidence that the mode of teaching the classic is not of great consequence. Science texts represent the latest investigation.

Aids to the study of the "Vision of Sir Launfal:" The prelude to Part Second seems to be an attempt to return to the point of view of the improvisator and to create an artistic parallel to the first prelude.

"The awakening at the end fails to quicken the imagination.

"References for the study of Lowell's life and works:--
Indebtedness to other writers; poetic figures and conceits.

"In what is the key to the artistic presentation of the
Prelude?

" Plan of the Prelude?"

Coleridge's " Ancient Mariner," Part the seventh:--

" Has the poet any design in the number of these divisions? Has he taken liberty with any word? By what hint does the poet bring before us a vivid picture of the Hermit's oratory? How does the fourth stanza prepare for the eighth?"

" Part the third:--Does the word weary occur too often in the first stanza? What lines earlier in the poem convey a like idea with: " Each throat was parched? and which expression seems to you the stronger?"

Do the questions and suggestions cited lead the child to feel the poems, enter the spirit, see the pictures, think upon the thoughts they suggest?

An introduction to a Shakespeare's play gives minutely the editions upon which the text is based, sources of all the plot elements, evidences of composition, versification, structure. The suggested appeal is to the intellect alone.

Evidence of present-day clinging to the college-traditions-of-teaching methods stands in directions for study recently given by a teacher to her class in history of literature: "Coleridge, H. pp. 345-351. Read: Kubla Khan, p.308. How has Coleridge succeeded in accelerating and lightening the movement of the iambic lines in Kubla Khan? Study the combination of vowels and consonants, noting the fine use of alliteration. Are any lines intentionally made harsh? Note how the comparisons selected give a certain tone to the poem. What is the effect of repetition? Can you detect Wordsworth's influence?"

English work has not advanced with the new times which lay the emphasis upon activity in life. We must change to meet the boys and girls full not only of intellectual vigor but of emotional energy. We must remember the aesthetic and the emotional as well as the intellectual, have their place in the literary product. Our age is keen in appreciation. It lives an active life. Silent study, reflection must be supplemented by oral reading and discussion, if the child is to catch a glimpse of the literary world. We must interest, if we wish to hold, arouse, uplift.

Books in order to exercise the child's appreciation should be determined by the nature of the student, his ability, stage of progress. The classics already forced upon him have been too mature for his comprehension and have fostered memory work rather than interpretation. The formal mode of presentation of literature has failed to connect the work with any experience of the child's. Books should " develop him from what he is to what he ought to be rather than lead him from where he isn't to where he doesn't want to go." It is little wonder that the classic isn't generally loved, that composition is not a recreation.

The child nature loves variety. His interests are individual as well as racial. What attracts him may not draw others. At different stages of development, interests are unlike. The appeal to the youth will be through the senses to the spiritual. Literature must be a living organism to him. To appreciate "Julius Caesar," he must hear Cassius plot, see Caesar stabbed. The composition must be an activity which exerts the imitative and creative power of the student.

The spirit of English teachers' corrections is indicative of the gradually-awakening struggle which is going on to shake off old influences and meet present conditions. Teachers realize that the English work has not developed the men and women which our civilization demands.

Our educational problems are complex, because of the lack of homogeneity of the population. Different classes of people bring various needs to meet. Even in the different types of schools which have sprung up--the agricultural, the vocational--the old college requirements in English have controlled, whether the pupils intended to go to college or not. If all were preparing for college, has the college English course proved itself the best in fitting for life?

Students do not voluntarily enter the English classes to fit for life. In some schools, two years of English work is required. The elective courses are possible in business English, in public speaking. One half of the graduating class continues the subject. Why are the others not electing courses?

The English has great opportunities for service. The home no longer supplies what the schools lack in spiritual guidance. The Bible is not opened daily, as in years passed. Sunday schools are deserted. The church no longer is a leader in society. Family life has nearly been dissolved. Amusements are light and distracting from the serious obligations of life.

We can help the student to love the literature of spiritual significance. * A frank expression of opinion concerning English work was desired from students under the course prescribed by the Regents of New York State. The pupils' papers in answer to detailed questions concerning literature which had been studied with minuteness in regard to allusion, structure comparison, style, reported a feeling of repulsion which would cause them never to re-read the work. Books read for broad relation to human life aroused enthusiasm. Even Shakespeare, if read with emphasis on dramatic interest, not only was this play sought again, but others were read. Quotations from such plays came readily forward to fit situations in life, the student admitted. Studying the vesture of life does not satisfy. Youth is like the beast that will not eat the wrappings as a substitute for the meat.

The youth stands ready to be instructed and led. He delights in exercising his powers of mind and his natural characteristics. There's an instinct for progress within him. His curiosity is strong. His dramatic, his narrative, his imitative instincts can be turned to his education.

* Bibliography, number 8

In renovating our methods of English teaching, the time when the mother tongue was being taught "instinctively" may well be considered. Language left to its own bent for growth was a natural development. The mind was acquiring ideas through actual sources, from environment, from oral utterances overheard, from the few books read. All his instincts for acquisition were free to act. His ear, through oral spelling, reading, declamation, was being trained with a vocabulary for his thought expression. He did not dissect literature. He read and ~~felt~~ the situations, reflected upon the thought, experienced the rhythm, saw the characters or impersonated them if his instinct for dramatization was stronger than his imagination. He drank in the beauty. He became for the moment that which he read.

Natural interest in communication caused his expression of ideas. There were no teacher's interests to be superimposed upon him to stultify his thought flow and hamper his speech.

To teach a functioning English, we must work in conditions natural for the child, search out his interests, his needs in his environment, and expand his ideas.

Books are valuable in causing the mind and the personality to unfold. Horace Mann says: "Good books are to the young mind what the warming sun and the refreshing rain of the spring are to the seeds which have been dormant in the frost of winter."

Literature cannot create ideas, ideals, or character. It is a representation of life in which the reader sees himself, exalted, perhaps, and expanded. No qualities of character will the student behold which are not faint or prominent within himself. The book will arouse no emotion which is not active or dormant within the pupil. The literature represents an environment of which the child is a miniature. The representative function of books should develop the qualities within the student, aid him to adapt himself to his environment or to change his surrounding conditions. The book is a preparatory school for life.

That books may stimulate, we must always bear in mind the schooling power of books and the child's relation to what he reads. New growth could not be attained, unless the student interpreted literature in terms of himself--in the light of his experiences, his mental grasp and his emotional power. New facts are not attained, unless in the mind are ideas, in some particular related to the new. It is difficult for the mind to attend to the wholly novel. The expanding mind has interests in many directions. By the law of association, the more one knows, the more one can retain. The new by its likeness recalls the old. The new in relation to the old gains in comprehensibility takes on a familiarity. Curiosity is anxious to learn more of the new. The speculative tendency is aroused. The mind is alive with thoughts about the new.

That which is comprehensible to the child, interests. Whatever feeds his needs, attracts. He has great curiosity for learning the ways of nature, of man, for discovering the complex relations of his environment. He needs emotional development, moral guidance, aesthetic food, a modifying of instincts and an outlet for his natural activities. That which is comprehensible to the reader and is of worthy quality will fulfill these needs. The imaginative power and the emotion will be developed by literature as the reasoning ability is expanded by other school work.

Since the child reads in terms of himself, the books chosen for him must be selected in relation to his needs, and to his experiences, mental, moral, emotional. If the youth is in the 'tenth class' he will enjoy the concrete, the positive action,--deeds of prowess, the stirring public address. The President's message will appeal to him. The question of right and wrong will be paramount. In his course, the love element has no place.

The older child will be satisfied with the problems of human responsibility. 'Silas Marner' will please him. Finally, his interests indicate until he is ready for the 'literary heritage.'

Literature should be chosen for its contents--for its influence on life. If the environment be fortunate, let the natural element in literature determine the choice. The needs of the individual class must be considered, to bring enjoyment. The pupil should read the literature which brings practical efficiency, the material for his leisure hour, and the literature 'higher than he is' for study.

Efficiency is gained through special reading--salesmanship. The reader for study brings character building. Pleasure reading comes with the contemporary problem and aims in adaptability. The reader witnesses the experience of the business clerk, the milliner's longing for pretty clothes, the dangers accumulated by "graft." The study inspires the pupil to reach beyond the limits of the present, to aspire to greater attainment in ideals and in action.

Elective courses should be given, in circumstances of the school permit such arrangement. The adult taste sometimes disguises a teacher in interpreting the interests of youth. Should the opportunity for electives be in possible care must be taken to vary the literary types used. The dominating tendencies in the pupils must ever be a powerful factor in the teacher's choice of material.

Reading for many people is a recreation. If the recreative material is well chosen, like the literary study, it can arouse love of great personalities. Through the reading of the leisure hour man may pass to higher levels. That the magazine is the material which refreshes and entertains the reading public is significant of the literary matter it naturally craves. The magazine is so liberal in its contents that it

suits all tastes. Its direct, modern style is adapted to the rush and hurry of American life. This literature is democratic in its representation of the experiences of all classes of people. The majority of us are forced to live in the practical present. Competition in business prevents time for reflection upon other problems than the present issues.

The value of the different contributions to one magazine varies greatly. The taste-perverting periodicals are so inexpensive that they are easily within the reach of those who love reading, but cannot afford to buy the more costly work. The child with his unframed taste in reading, and his inexperience in life easily becomes a devotee to the magazine of lower standard. The need to guide him in sitting the valuable from the trivial is evident.

Let the teacher select the best material from worthy magazines which are available and assign as reading for pleasure, for practical efficiency, or for study. This method of assignment will wake the pupil to the realization that a magazine is not an inviting whole, that only the best betwixt the covers is real literature.

To add to the interest in the study, the magazine course may present the make-up of the work, interesting facts concerning the contributors, significant points about the editors, the advertising department, the history of the periodical. Let the student know the salient facts of the origin and development of this kind of literature in England and America. Details about acceptance of articles, or proof-reading will attract the young mind. Youth enjoys knowing how the activities of his environment are carried on.

The magazine furnishes worthy literary material. Because it is contemporary it is of real value. If the students have met in their study any of the following specimens, tell the pupils how the articles came to appear: Bryant's Thanatopsis, To a Water-Towl first came out in the North American Review, Truth or the Flower, in the New York Review. Poe's Raven appeared in the New York Mirror, the Psalm of Life in the Knickerbrocker Magazine, the first two instalments of the Autocrat of the Breakfast Table in the New England Magazine, the latest in the Atlantic Monthly.

Teachers are feeling their way along in magazine work. The formal way of dissecting for structural criticism should be avoided unless we wish to turn the student away from the magazine as we have sent him from the dissected classic.

The following plan seems to be what we should not follow--teaching, in connection with the stories, that "narration is a form of discourse which states a sequence of related events occurring in time; that description is that form of discourse which describes objects, impressions or states of mind. Usually description plays a part subsidiary to narrative.

Every story has three elements--plot, events or happenings, the setting,--that is the place where and the time when these events occur, and the characters who are concerned in the events. The plot may be a simple or a complicated one.

"Take notes on plot, setting, character. Point out time, place, character. In each case which was first presented?"

Why do we read magazines? For the structure or the composition or for a desire to lose ourselves in a fancied world, that we may be refreshed as if by conversing with a new acquaintance who attracts us and to be instructed upon some topic which interests us?

The "Harper's Magazine" for February, 1918, is open at the table of contents. The title, "The Letters of James Whitcomb Riley" is first. I shall read this article to build up a personality for the author of the simple poem, "The First Bluebird." Poems are here. They interest me for their meaning, the suggested thoughts, the emotional tone, the beauty of imagery, or of rhythm. "How Battles are Fought in the Air" will be read for the information it brings upon a vitally interesting present day activity. Not once does one think of "structure" unless the construction is unusually faulty or extraordinarily good.

We need the magazine stories to test the experience we have read by our own knowledge of life or speculate whether the solving of the hero's problem will be the solution of ours; to be strengthened by the goodness we have witnessed, to laugh at the follies; to sympathize with the pain.

Like the boy who recoiled from "The Mansion" Van Dyke--Harper's, December, 1910, "Only those labors in which the sacrifice is greater than the wages. Only those gifts in which the giver forgets himself," we like to cherish a phrase of serious, helpful meaning, or of keen wit.

If we can prepare the pupil to discriminate in his selection of material in magazine, if we can affect his ideals, his character, his action through the medium of magazine literature, we have opened a way for English to function.

Like the magazine, modern literature can be made of value. A true picture of worthy human life can enlarge the idealism of the student. The ethical and social messages are presented in the current novel and in the poem.

The social efficiency aim for education demands a literature closely knit to life, to create an interest upon which to build toward literary productions broad in human sympathies, rich and full in spiritual appeal. The more practical education becomes, the greater is the need to embellish the life of the vocational student.

Those who read for action can find pleasure in Doyle, Dumas, Morgan, Robertson, Harryat, Clark Russell, Connolly, Stevenson, Beach, Jules Verne, Jack London, Trenbridge, Brooks.

Girls can be led through the healthy romance and the wholesome sentiment of the Rebecca books, Emmy Log Little Woman, to works of real womanhood and manhood.

Let the reader see through the novelist's eye that the world is good to watch, that real pleasure is obtainable from good stories. Literature will teach him that the world is a pleasant place for human endeavor and that humanity is noble at heart.

Never refuse the reading of a desired book of doubtful value. Tactfully show the good and the worthless which the volume contains. Skillfully offer, after the discussion, a substitute of higher intellectual and emotional grade, but of similar story type. Lead from "Monte Cristo" "Les Misérables," to the classic. If possible, show that you like what the young enjoys. He will then trust your judgment in recommending books. Read what the class is pursuing. Keep a list of books before the class. Lend the boy a book and accept his favor in return.

Experience in teaching brings proof that the youthful mind is in its own sphere, when it is reading good literature.

A pupil has failed to prepare his lesson in a class of ninth grade pupils when the work has been centered upon these representative selections: "Zenobia's Infirmity," Bunner, "The Highwayman," Boyes, "See Willie Linnie," Collins, "Brer Rabbit and Mr. Fox," Harris, "The Chaparral Prince," O. Henry, "The Three Strangers," Hardy, "The Celestial Surgeon," Stevenson, "The Law of the Jungle," Kipling.

When a class was asked if it enjoyed the first assignment in "Treasure Island," every hand flew up in answer. One boy came with his book when his class had no recitation in English.

A course in modern literature at the Central High School, Washington, D. C., caused the school librarian to report an interest keener than ever was manifested before in reading of books. The pupils testified to a fondness for reading, and a respect for good literature. They finished stories begun in class. They were sorry the whole year was not given to this instruction instead of one semester.

One student acquired the habit of reading, after this course. He told his sister about the work he was doing. She became interested. Twice a week an evening was set aside for discussion of books and authors. Finally six companions met with these two. The school work had also taught the pupils to handle reference work in the library.

A child can be led from the ground of his enjoyment and his comprehension to the strange field.

Another type of literary production which finds its growth in the environment of the child is the native literature. Through patriotism the student can develop a love and an interest for home productions. Such a condition will deepen the school's hold upon the life of the pupil.

Fragments from Longfellow, Lowell, Whittier, Bryant, Irving, Hawthorne are the child's when he enters the high school. Unless there is any extensive study of American literature, then the student is before the elementary school.

Bibliography, number 1.

study
 "and... had been instituted in this... of literature... we would find no harmonized" citizens. America has so long looked abroad for literary methods and masterpieces and accepted European estimates that she is blinded to her native masters.

If you ask a class what nation claims the author of "Tip Van Winkle," it will answer, "England," unless it has been instructed in the identity of Washington Irving. Poe is unheard in the class-room. Bret Harte finds no place in the school courses. Mark Twain never enters. Whitman's name is presumably unknown. Patriotic lyrics and orations are heard only occasionally upon the appropriate holiday. How many American realize the great outburst of the native spirit in the writings which sprang forth after the civil war?

It should be shown how literature became distinctly American. A fair view of the worth and place of the literary genius of our country should be felt. Representative authors should be chosen for study. The main, inspiring biographical facts can be known, with the essentials of the historical background which stimulated the works. Information of this nature should touch the native student's interest so that it would become part of his mental treasure and not an educational "discipline." The reader will study the separate specimens as living literature not as a structure.

The school has another hold upon the life of the pupil, through his general reading, a bit of semi-independent work. To be marked as educated, the man must have a habit of wide, intelligent reading of books and magazines which reflect a variety of interests. It is necessary, then, that we influence the child to form a habit of self-directed reading.

* An investigation made in the junior and senior high schools of Decatur, Ill., discloses the average conditions of the general reading course. Of the eight hundred senior students questioned, one fourth did not read the daily papers. One hundred and one pupils read no magazines. The periodicals read by the remaining members numbered one hundred seventy-eight different publications. So large a number would not indicate a reading of the best. Three hundred eighty-three students had read no books not required in school courses. "Eyes of the Mind" appeared most popular of the books read. 4 read Dickens; 2, Hawthorne; 2, Scott; 2, Kipling; Bulwer-Lytton, 1; Cooper, 2; Victor Hugo, 2; Parrie, 1; Milton, 1; Tennyson, 1; Kingsley, 1; Shakespeare, 1; Stevenson, none; George Eliot, none.

The latter list shows little interest in class-room literature when the student is outside school precincts. If standard authors had been made to touch the life of the pupils, they would be sought.

Of the 225 eighth grade pupils, one fourth read no magazine. The Youth's Companion was the most popular periodical. Only 22 read no daily paper. 124 found greatest pleasure in reading fiction; 86, stories of inventions; 84, current events; 81, nature stories; 67, history; 32, poetry; 15, biography. Less girls than boys cared for stories of invention.

*Bibliography, number 8--page 101.

The last conclusion causes us to question whether one list should serve for boys and for girls. Provision for diversity of taste should be made in offering a long, varied reading list which will be available for each class. It can be posted in the library.

Encourage reading by giving credit according to the literary value of the work--4 points for the "Melting Pot." 7 for "Henry Esmond;" 10, for "Les Miserables."

Let the child read at leisure from his list. The pupil must have opportunity to choose material within his grasp. Although the field for individual choice is large, encourage the child to delve into all fields. The groups may be long stories or short, current events, poetry, drama, travel, popular science.

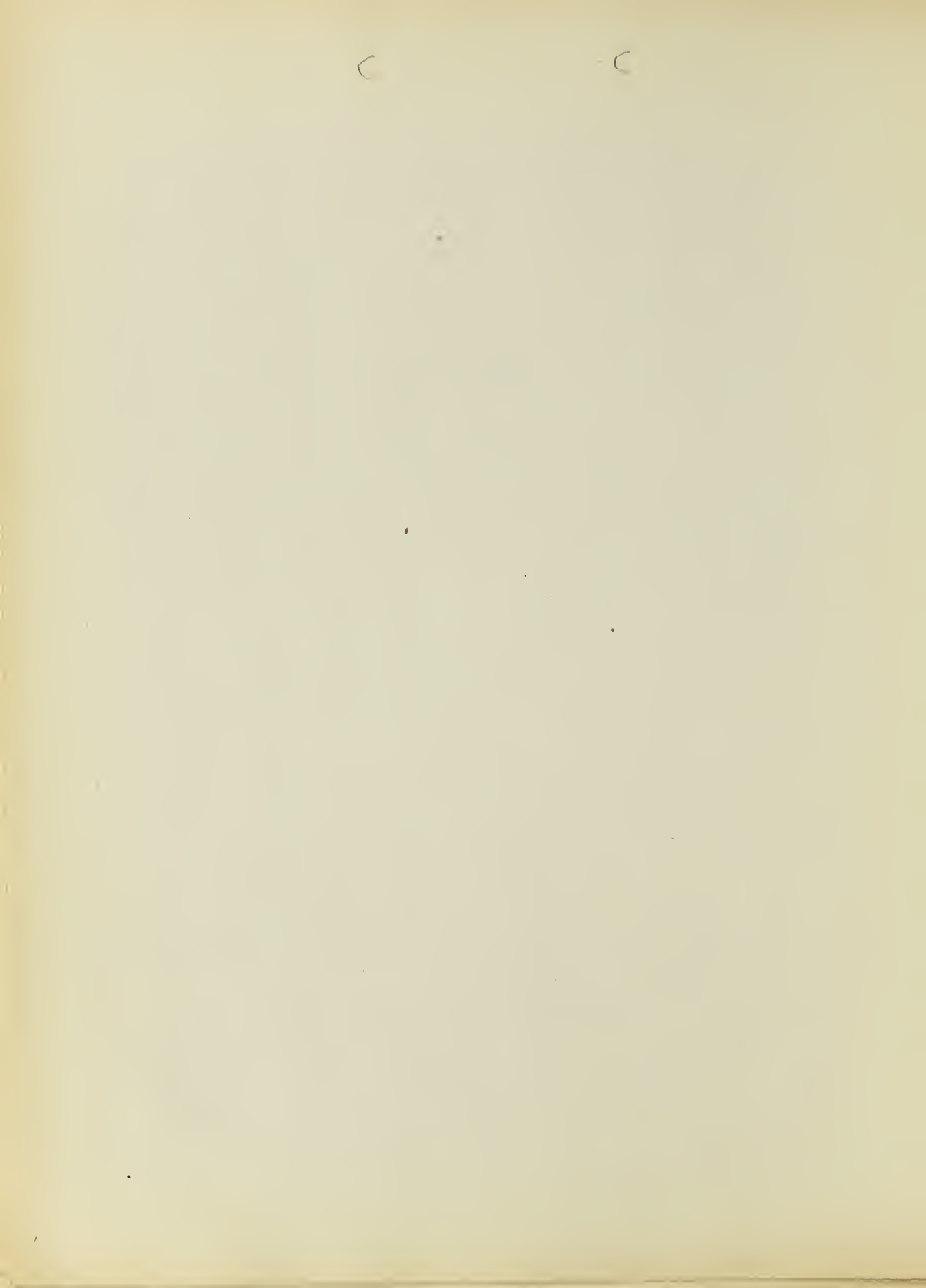
An oral account to the class will show what particularly *interesting* material was found. The student will try his skill in reporting by striving to hold the interest of the listening class. Let a student finish reading a story half recounted to the class. Pupils may also tell the striking or amusing anecdotes, vivid descriptions, depict and characterize the interesting character and give impressions and opinions.

It is helpful for the pupil to discuss informally with his teacher the readings he has accomplished. Monthly statements should be made. Through the personal conferences, the student may be led to develop his taste on choosing literature. Let the teacher guard against being obtrusive in her supervision. She should suggest rather than direct. Her appreciation of what is good in the boy's choice will lead him to value her taste. Encourage a free interchange of opinion.

Let the general reading contribute its share toward enriching, broadening, deepening the student's imaginative and emotional life. Literature reveals and interprets life. Lead the student to see his own life imaged in the larger life represented on the printed page. He will attain through a deeper, truer understanding of self an appreciation of human nature.

The classic can contribute its share toward moulding the life of the pupil, if wise choice of specimens is made and methods of teaching are governed by a knowledge of the child's learning processes.

When the College requirement classic alone is the literature of the class-room, the reading is considered hard and disagreeable. Little discretion in choice of specimen for study is the cause. Many a classic considered important simply because of its influence in history of literature has been served to the adolescent whose scholarly instincts have not yet developed to the point of appreciating a selection because of its historical value. Other classics the motives of which are beyond the student's conception have been thrust upon the pupil. Some have been in the required list for



English work because of their "disciplinary" importance. Since psychologists have demonstrated that new knowledge is acquired through its relationship to old and that it is worthless to delve into certain material only to "steel" the mind, one can feel free to embody in the literature course those classics which can be connected with the child's experience that he may understand and build the new upward from the foundation of his former knowledge.

The right classics can be made to appeal to the healthy minded boys and girls if the work is wisely and sympathetically presented. The classic has power of strengthening, uplifting, solacing. "It yields gold to the patient seacher." Yet it needs the teacher's careful appreciation and an ability to see the modern ideals encrusted in the old material and to adapt the classic to the interest of a present day child.

A pupil remarked that she liked *Mid-Summer Night's Dream* better in Lamb's *Tales* than in the drama form. The remark shows that she lost the narrative within the reflections and the unfamiliar phrasing of Shakespeare. To this child character study had no interest.

Such a remark, as, "I never thought you ever had in school anything so interesting as *Silas Marner*," suggests the inference that "*The Vicar of Wakefield*" and "*Revolt of the Tartars*" may not be a natural interest to the child.

A girl from a cultured home inquired why one should ever read "*L'Allegro*." Another who was reading Irving's "*Stratford-on-Avon*" muttered when a child reported that Shakespeare died at the age of 53 years, "I'm glad of it."

A reliable student once confided in his teacher that, if he read only the works of authors of the class-room, he would no longer have anything in common with modern life."

It is certain that all modern literature in high school English courses would not be an ideal condition for the pupil, although such work gives growth of character for handling the issues of modern life, inspires, invigorates, broadens. The classic has its place. It furnishes ground for keenness of vision and for aptitude of mind to throw one's self out of the present environment and sympathetically adapt one's self to another than one's own.

The features of background, alien customs and unfamiliar conceptions of life should be supplied by the teacher or searched out by older students from specific directions & applied by the instructor. When these elements are cleared away, the human element will have full sway. The human

representation should be within the conception of the child or the literature is not beneficial.

Whether classic or modern literature is studied, the choice of representative selections should be governed by the value of contents, the ethical soundness, human sympathy, optimism. The youthful reading instinct is largely narrative. Yet, variety in wisely chosen composition types is needed.

The general aims in literature teaching have not been at fault, but the material could have been discreetly chosen, and the method of handling material improved.

The purpose has been to quicken the spirit, kindle the imagination, to make the child receptive to the beauty of life and to its significance, to inculcate habits of weighing and judging conduct, of turning to books for entertainment instruction, inspiration, -to supply the pupil with ideas for expression for use in public and in private life, to create a taste for good literature, to find good books worth while. The child, should know the needed facts about the lives of the best authors, their chief works. He should attain skill in cursory or in careful consultation, and should weigh lines of significance. Social, ethical, aesthetic ideals should enlarge.

Literary history should be elective or incidental. Brief black-broad outlines may act as substitute for the detailed account. The child makes no use of the minutiae of the old biographical studies. Whatever reference work is required should be definitely directed.

The meaning of the work as a whole should be known, together with the contribution which the parts may give to the meaning. The short composition should be read as a whole to preserve the spirit of the work. The interpretative details must be discussed. Let the longer piece of literature be presented in related sections. The unity of the whole must be guarded. Let the class grasp the message through the interpretative work. In choosing the literature, the mood of the class must be taken into account.

In narrative, the understanding of the effect of the interaction of characters and of incidents must be made clear.

"Cultural" students may study delicate, imaginative works. The courses which they are pursuing appeal to the aesthetic ideal in the pupil. Their developing taste for



the beautiful will help the student to find a relationship of the imagination to his experiences. The objective and the positive suit the vocational student, who is concerned with practical life and present day issues. Poetry should be given in short, moving wholes which are permeated with human interest. In students of high school age the reflection power has not unfolded to the extent of grasping philosophical selections. Distinction should be made in regard to the movement of the piece which is being studied. The swiftly moving plot of "Treasure Island" should not be material for lengthy meditation. Give due time to the work where motives of conduct need solving.

The purpose of each specimen should be brought out through the activity for which the specimen was composed. Literary appreciation cannot be gained through the eye from the printed page, unless the reader has special power of imagery. The oration should be spoken, the lyricsung, the epic, told. Through reading the types of literature are unconsciously discovered.

The drama must be played. A teacher opened the reading of "A Mid-Summer Nights' Dream" by assigning simple questions to clear the situation in the text of scene, to make plain the story and the thought, and hint at the mood of the writer. The recitation showed no great interest in the play. The instructor said, after assigning questions on entering scene 2, "Decide which characters you wish to be. To-morrow you may enact them. We will have a stage right here. We will take turns being audience and actors."

All looked interested. One girl clapped her hands and said, "Oh! I'd love to do that!" A serious-minded, reflective boy lowered his eyes, but not before he had shown their brightness.

The next day, a girl chose to be Bottom and bullied Quince and the other members of her company. The acting was crude but there was feeling in the speakers' voices. Through the oral word and the dramatic activity the class was being^{by} author and thusfelt his creation. Through the agency of the senses the pupils comprehended the play.

The teacher must be a trained vocalist, an interpretative reader, and give instruction in such reading. "The true word is the spoken word." The real significance is gained only through speech. The development of the motor and the auditory imagery takes place through reading and intensifies the thought.

The reading should be preceded by oral instruction of how to study the text. Appreciative reading is the test of understanding. It shows power of original thinking and places the emphasis in the study of literature upon the thought. The attitude toward literature will be interested, because the specimen will be understood. The study of literature should be a reading to one's self in the manner of the book.

Memorizing will contribute a valuable share in bringing home the thought of a passage. The entire selection should first be explained in detail. The thoroughness of explanation and the sensing of the relation of parts will give base in memorizing. The selection should not be learned sentence by sentence. The specimen should be repeated from beginning to end. Reading aloud will impress the thought upon the stream of consciousness. The motor imagery, the tension in the vocal chords will open a channel of connection with the visual and the auditory tracts. Memorizing is most successful when the three forms of imagery have been exercised.

After the passage has several times been read for the purpose of memorizing, lay the piece aside for a time, then review and repeat memorizing process.

To love literature the heart must be in the work. If literary study lies within the grasp of the student's experience, and is thus comprehensible because the old is related to the new, interest will be centered upon the work. Interest aids the focusing of attention upon the task and brings about accomplishment accompanied by a happy emotional tone.

The work which the boy enjoys will seem worth while. It will be of real value since he is unconsciously developing by the contact with the work. He will be self-impelled and will want to learn, undirected by the teacher's will. Such work will pass outside the school room, into life.

There are aids to comprehension of work which will be accompanied by interest. Care can be taken in regard to organizing the work, especially that of the younger classes of junior and senior high.

The first year of high school should be definitely organized. The courses should be flexible. The capacity of the ordinary should be the guidance in determining kind and amount of work. Guard against too detailed study of the class-

ics. Every possible means should be taken to make the English work grip the sympathies and interests of the students that the work may enter their lives, and displace the deteriorating influences of their environment.

That the pupil may comprehend his work and be happy in his early senior high school tasks, a gradual transition must take place from the elementary grades through the junior to the early years of senior high.

To bring this condition about, definite, detailed, pointed courses of study reasonable in demand of expected accomplishment should be instituted in the grades. Neither pupils nor teacher will then become bewildered. Those subjects which do not appeal to the capacity and state of development of the elementary should be resigned to high school catalogues--the more difficult classics, like "Macbeth".

The teachers of one school must learn the work of the other that they may co-operate to overcome the faults of teaching in both the junior and the senior high.

A co-operation will exist through a good choice of working material in the English courses of both schools. Let the best-educated, those most professionally enthusiastic, most conscientious teachers of these bodies work together under a united supervision to arrange a fitting course of study for immature minds. Let the future reading have a wider range. A full detailed syllabus should be the teaching guide for the teacher.

Put the most efficient teachers in the first year English classes. The younger nature needs more direction and sympathetic understanding than the older student. Departmental teaching in the elementary grades will bring instructors who have specialized in English. The young children will become accustomed to the guidance of more than one teacher and will learn the usual form for high school organization.

The successful, elementary teacher who has studied the nature of the younger pupils may pass to the first year of senior high school English work. She should be able to adjust the studies to the needs and capacities of the students.

To bring best results in language work the teaching of literature and of composition should be separated. Single credits should be given for each. The ability in one branch is quite different from that in another. Justice is done the

brilliant literature pupil who finds expression difficult. The dilatory in literature cannot "pass" his course on the work done in composition. A more earnest working spirit will be inculcated. An opportunity will be given for composition work based upon topics outside the study of literature.

More time can be given to each branch separately. Greater attention will be focused upon one considered as a subject as divided from the other.

If good English is to be taken with the home, it must be practised throughout the day's work. Every teacher in a school should be an English instructor that the teaching of English gained in the language room may not be lost as soon as the pupils enters another school-room environment.

To obtain some aim toward which the teachers of alien departments may work, the principal should hold teachers' conferences where the minima requirements in this co-operation work may be defined. All papers should have uniform headings. The paper must be neatly written and well-arranged. Spelling should be correct in the words of the subject written upon. Clear sentence structure must be demanded. The use of the period, question mark, comma are to be required that punctuation may give clearness to thought.

Papers commendably written may be sent to the English department. All themes should be considered language themes, to be corrected, revised and accredited. Collect papers unexpectedly. If any are carelessly written, they should be sent to the English teacher who will confer with the pupil and give him individual attention if his faults persist.

The English department should correlate with other subjects. For the first year of high school, let the history give especial attention to the expression; the second, the commercial work; the third, industries, civil government; the fourth, business and economies. The English teacher may draw on these branches for occasional subjects.

These uniform requirements may be set for oral expression: clear, correct speaking, erect posture, exactness in wording, well-massed sentences containing unity and coherence. Topical recitations should be carried on as far as feasible. Consultations between the co-operating teachers may be held to discuss how to expect the pupils to write and to study.

Systems for correcting papers should be the same for all teachers. To stimulate pupils to their best English work, five points may be added to a test paper for use of good language. Fluent idiomatic translations will count toward credit in good expression, or a well-organized oral recitation in any department. Good essay work may be given heavy covers with artistic design made in the drawing department. The English teacher will accept letters on technical subjects, book reviews from the science department, reports on technical work, lectures on leading scientists, business contracts, specifications bids, estimates.

Personal direction of the individual pupil will count much toward establishing an English expression which will withstand the influence undermining the work of the classroom. Personal direction cannot come until the English teacher has fewer than five or six classes of thirty to forty pupils. There are less English teacher in proportion to pupils taught than there are instructors in many other subjects. Individual attention in science laboratory is considered of greater necessity than in language. When the teacher of English has over 100 pupils for her allotment, the school should be given no English credit against college entrance examinations. The number for each teacher should preferably be reduced to 80. The time taken for conference and for theme reading should be counted as teaching time. The teacher would then have ample opportunity for individual work with her pupils and keep in a good condition to combat the many influences which undermine her work.

Since the English department carries a subject with so many large divisions, it seems a remedy for lack of ideas and faultiness of expression that four periods be given to expression and four for literature that the subject of English may have justice in time proportionate to its cares.

Activities outside the class-room may be utilized as an aid in English development. Dramatic festivals bring full appreciation of the drama, and add a personal and a social interest which operates with other English interests. A committee of students can organize rehearsals and criticize results. Individual initiative and freedom are exercised. The standard of the theaters and the "Movies" might be raised could students become, sufficiently, patrons of the standard school dramas.

The aim of high school dramatics would be to give a recognition to literature which endures and the artistic quali-

ties of the best drama; a permanent interest in reading plays, a development of the artistic and emotional qualities for use in dramatic interpretation; an active; intelligent interest in contemporary drama.

The result of interest in dramatic performance would be an attainment in the power of visualization, a realization of dramatic qualities, a realization of the relation of the play to the theater and to development of the drama. With the teacher as guide a wider reading of foreign and contemporary drama is stimulated. Arrangement of tableaux and an ability to dramatize assigned readings are acquired.

If financial organization can be secured the equipment for dramatics should be a revolving stage, a green room with halls leading to halls on either side, a switch board for color effects, proper curtains and flies. Such an equipment would acquaint the pupils with the general characteristics of dramatic performance.

School papers offer an opportunity for exercise of school-room teaching, in clear expression, in quality of humor, and in originality of treatment. The staff which edits and publishes the paper develops in efficiency in taste.

Let debating be informal. Give a limited time for preparation. There should be no drill by coaches, that the work may be genuine and original. Many a boy says he gained his first impetus toward public speaking, in the high school literary society.

Vocational guidance can vitalize composition. It will give a motive for school work and help the student find his place in life that he may live to his full capacity.

The talks given by successful persons, by the prosperous graduate, reading of simple biography may be used as incentives for vocational choice.

The composition may set forth the study of an occupation, the account of a trip through some manufacturing concern. The pupil may record how he earned his first money; how he spent his Saturdays; his first real work; the working experiences of boys who have left school.

Private communications on vocational subjects draw out the pupil. The teacher sees where guidance is needed. The student describing the occupation he is to enter, may give a self-analysis.

Through composition, manners and morals can be taught, street car conduct, and theater behavior.

The teacher is an important factor in the functioning of English. Demands for her professional preparation are increasing. Her educational training should consist in foreign language, history, public speaking, philosophy and in teaching high school English three hours a week throughout her graduate year.

She should be thoroughly versed in the nature and in the elements of various literary types. Her reading in literature should be broad, not only in English literary products, but in American also. Oral and written composition should be her thorough accomplishment, that she may be a model in expression for her pupils to imitate. Whatever task the child is called to perform the teacher should be able to accomplish in a superior way. The instructor's training should continue after she has entered her work.

The English teacher should have a class-room exclusively devoted to her work. Here, if there are no school library opportunities, can be found a filing-cabinet, maps, lanterns for illustrative work, a motion picture machine, which can be used to elevate the student's taste in estimating the value of "shows" a victrola, to reproduce the selections of choice, oral--expression artists; a mimeograph, a typewriter, and bookcases where can be placed reference books, files of illustrative material, books for general reading, and magazines, together with specimens of modern and of American literature.

A school librarian can greatly further the interests of the English department. Her educational training should be as great as that of a teacher, in oral English, vocational and moral guidance, dramatics, debating, standard and contemporary literature. A knowledge of modern library methods should be hers also the filing of pictures, clippings, pamphlets.

Her personality should disclose enthusiasm, personal magnetism. She should understand boys and girls. Her duty would be to co-operate with the teachers in advancing their work.

The library room should be open during the whole school day for answering the needs of pupils. Let it be large enough to accommodate all students needing to use it at any time. The shelves should be within convenient reach of pupils. The cases ought to be open for the students' use.

The room should be attractively decorated. Bulletin boards should display attractive literary data. Tempting reading lists should be posted. Conditions must be such that the student feels



home whenever he wishes to enter the library. He ought to be encouraged freely to come to investigate the books.

The expressional side of language as ^{already} said, has for its foundation the existence of ideas. The desire to make known these ideas causes the spontaneous outburst of speech. Imitation of speech, the training of the ear, and the functioning of the motor habits of speech, develop expression. The child's first words are imitated. He has heard his elders use them in designating objects. Provincialism and accent may be due to copying the prevalent usage in certain sections. We have seen how motor habit prevents the perfect acquisition of a new language, after twelve years of age. The recitation of memorized lines, and oral reading have been proved to increase the vocabulary-- a proof of the ear's aid gaining thought forms.

Grammar, the scientific analysis of language, is a questioned aid to thought expression. Is it logical to believe that grammar is instrumental in promoting that which had existence before grammar?

Why does one hear teachers saying, "I have drilled on verbs for a month. The class cannot remember the forms"? She has an ordinarily brighter class. The speech organs have not been accustomed to using the verbs in the synopsis arrangements, in daily expression.

One has heard pupils glibly state the grammatical rules of "shall" and "will", then make an error in the principle involved in the rule when explaining an illustration. "You will go to town shall mean futurity." Knowing why a form is correct does not make the form function in speech. Use does promote the function of the form.

Pupils taught a modern language through the application of grammatical ^{rules} idiomatically and freely in the language. ^{as not necessary} Those who acquire French by learning to identify the object through its oral representation, can speak conversational French.

Why do classes become listless in grammar recitations and enter whole-heartedly into English activities? They feel they are spending time upon material they cannot use. Interest centers about use.

The immature mind has not development of analytical power great enough to comprehend the study of grammar. What advancement in the subject he acquires is due largely to the working of memory.

Then let the ear and the organs of speech work to accomplish correct form usage, through oral drill upon right expression.

We suspect that the reason the teacher says, "My class hates their rhetoric," *is it does not function.* Here, again, interest is not aroused by the possibility of use.

The principles of rhetoric exist within the mind. They need not be superimposed upon it. The occasion, the emotion, the audience bring out their effective use. The child of four years, untaught, makes use of figures of speech. Her ears are "wells," the artichoke patch, a "forest," her mouth, a bear devouring the pop-corn, her shining plate, the "moon." She "finds the strawberries "hiding from the sun" beneath the leaves.

The woman, unschooled beyond the grades sees a face that "looks like a pudding?"

The innate love of comparison which exists within the racial mind is evident in this collection of "Old Sayings":-----

"As poor as a church mouse,
 As thin as a rail,
 As fat as a porpoise,
 As rough as a gale,
 As brave as a lion,
 As spry as a cat,
 As bright as a sixpence,
 As weak as a rat,
 As proud as a peacock,
 As sly as a fox;
 As mad as a March hare,
 As strong as an ox;
 As fair as a lily,
 As empty as the air,
 As rich as Croesus,
 As strong as a bear.
 As pure as an angel,
 As neat as a pin;
 As smart as a steel trap,
 As ugly as sin;
 As dead as a door-nail,
 As white as a sheet;
 As flat as a pancake,
 As red as a beet.
 As round as an apple,
 As black as your hat;
 As brown as a berry,
 As blind as a bat.
 As mean as a miser,
 As full as a tick;
 As plump as a partridge.
 As sharp as a stick,
 As clear as a penny,
 As dark as a pull;

As hard as a millstone,
 As bitter as gall;
 As fine as a fiddle,
 As clear as a bell,
 As dry as a herring,
 As deep as a well.
 As light as a feather,
 As hard as a rock;
 As stiff as a poker.
 As calm as a clock,
 As green as a gosling,
 As brisk as a bee;
 And now let me stop,
 Lest you weary of me."

"Style is the man." The logical mind gives issue to logical expression. The cultural mind with its depth and breadth of learning, its penetrating insight can produce living character.

Practice proves that stories can be written with no instruction in "Climax". The young, less tutored mind demonstrates a native story sense. The four-year old begins to chatter for another story, and is restive under the reading of the "Happy-ever-after conclusive appended to the fairy tale.

The source of speech development is the ear. The principles of guidance are imitation and habit formation.

Oral expression is the English form which the average man uses in a paramount proportion. Examine the language employed by actual practice. The English teacher, in a day, spends little time in taking advantage of the written form- to write a letter, to jot down notes, make lesson records. She probably reads only in preparation of work, for the daily news, a chapter in a professional magazine, a favorite scrap of literature to prepare her mind for bed-time; but what part of her day is devoted to oral, social intercourse? What portion of her professional hours to speech?

If we find word of mouth the communication used in predominance by the teacher, to what extent must it not exceed reading and writing, in the case of the mechanic, the clerk, the housewife, the librarian, the business manager, the public speaker, the politician?

It is plain that if we are to make the study of English function, due attention must be paid to perfecting the oral exchange of ideas.

Not only should there be stress laid upon practice and training in oral expression because of its superiority in use over the other forms of English activities, but it is fundamental in the development of reading. We cannot deny that the child who has been read to and told stories does surely advance more rapidly than his fellow in learning to read.

That oral language aids the written activity is evident. Professor James, the psychologist, confessed he dared not trust himself to deliver the simplest address without reliance upon carefully prepared notes. We can enumerate those who speak well and whose writings are equally as enjoyable as their speech-- J. K. Bangs, Margaret Slattey. A perfecting of the oral form invariably demonstrates a gain in the written form. The written is but the oral translated into a code.

Speech is the more natural mode of communication. Therefore more rapid advancement in expression will result through the exercise of this power. In its origin, oral expression of the thought was prior to recorded. The more primitive the development of any faculty, the more readily diverted to is that gift.

Oral communication has been left to its own devices for development, while stress has been laid upon the practice of written composition. The latter has been considered the goal for English Composition. Work for systematic oral practice has not yet been scarcely organized in the Eastern and in the Middle States. The north central section of our country has already recognized the indispensable need of drill upon the speech side of the language. Oral expression, on the whole, has been treated incidentally, haphazardly, with wide neglect of distinct enunciation, clear articulation, agreeable tones. Its relation to the written has been ignored. The written is only a convenience for imparting the oral to the imagined or distant listener.

To secure a functioning English a carefully planned training system must be originated for promoting a reasonable perfection in the individual's speech. To cause school-room English to become the vernacular of the street, the schools are striving against great odds which render nearly useless the endeavors for oral perfection.

Some member of the school come from homes of non-English speaking parents, some from homes lacking in educational opportunities; others, from those feeling no respect for linguistic ideals; from homes where "efficiency" is the goal and graphic language is considered a superfluity. In general, if material success is attained, our public has not demanded excellence in speech. Those preparing for commercial pursuits feel no need of more than the simple business forms demanded within the office.

To arouse a desire to use "live" English, even simple, correct forms outside the school precincts where school-room vigilance is lacking is not an easy task. Even the school-rooms are audiences to continued misuse of our native language. The corridors are dumb receivers of greater violations.

The child who comes from a home where good English is heard and where safe guard is placed upon the child's expression seems the "pedant" among his class school-mates.

The general attitude toward precision in the use of language may be recalled in the familiar words: "What's the use of bothering about 'good' English? Nobody uses it."

In our country, in spite of its democratic principles, we must acknowledge the tyranny of money and the social advantage which it brings. If excellency in the use of the mother tongue brought fortune in place, would not English teachers be besieged with demands for tutoring English?

That environment counts a high per cent toward "good" English or against it, is demonstrated by the fact that the language the child speaks depends upon the chance of birth. The child privileged in having his reading wisely chosen at home, in hearing choice speech models progresses in school more rapidly in English acquirement than one not so privileged, - far surpasses him in practical usages of the language and in becoming artistic in expression.

To secure the teacher's ideal for expression the public indifference toward the language used and the environment of the child must be combatted and overcome.

Correct language required in the school-room must be so united with the child's native interests that there is no disassociation of correct form and every day thought. The needs of actual life should be clothed in the expressional form in the school-room. There-by, the expression of the home, the street, the athletic field may become one.

When the demands of actual living have been translated into an adequate language code, time can be taken for expressing the needs of the student's ideal life. Expression of the sentiment faintly savoring of lofty aspiration will cause the ideal to expand, thus giving the child a stimulus to reach out above actual demand and to grow in power which will free him from slavery to the present and will challenge immediate environment. With this accomplishment in view we might strive to create a recognition of a language usage which will displace the present one of speak-as-it-happens.

The displacement of the present speech ideal might occur through searching to interest the student in an expressive ideal not beyond his capacity for appreciating and by refreshing our teaching methods until adequate language expression may become second nature to the pupil.

From the origin and the nature of the language, we conclude that a reservoir of ideas is at the foundation of speech. The strength of desire to express them to some one is the motive power.

To gain assurance that the child may have

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in background thoughts to express, care must be taken in governing the subject for conversation. If the topic is one upon which the pupil has thought material and an earnest desire to make his attitude known, half the battle for good expression is won. Clear thinking is possible upon a subject for which we have ample material, a subject within our comprehension. We are in earnest to express ourselves on that which touches our lives. Given, then, such a topic, earnest feeling will convey effective speech.

The manner of assigning topics for talk depends upon the advanced stage or the capabilities of the class. It is safe to start beginners by reproducing material of real interest to the child, according to his age and outside environment. For young children not yet possessed of the power for much sustained, original thinking, who have lived in surroundings lacking in stimulus for thought, or where the thinking is done for him, and he has not had conditions calling forth his reflective power, the teacher at first must judiciously designate work to be done. She could have in her possession ready to distribute to individuals who, she is certain beyond a doubt, will have a natural interest in the material given to them--anecdotes showing the human side of great men, to whom the child cannot help responding; on bird habits, animal stories: facts about fire-fighting, war-dogs, army or navy customs, patriotic incidents, suggestions for making the pupil a helpful member in his community, Red Cross activities, money-coining, strange customs unlike ours, child activities. Open the pupil's eye to the material of interest about him in his own home, or town.

When the pupil has successfully outgrown this dependent means of securing material for oral themes, let class-members together with the teacher suggest topics for recitation. Teach the student to see how to organize his material. The third step in matter-finding will be to allow the pupil to choose his own theme topic and plan the handling of his material.

The teacher should guard against any backward child's blankness of mind and should seek opportunity for individual attention which will strive to draw from the pupil some inkling as to where his interests lie. Guide him to a choice of theme and teach him how to organize his material so that it will interest an audience--by choice and arrangement of detail.

When conditions make it seem wise, open discussion or amateur debating upon current questions of national or of local importance may pave the way to original, oral composition.

If circumstances permit, matter for the oral class can be taken from the student's curriculum outside his English activities. Work dealing directly with the future vocation, containing meaning and motive for speech, may be utilized. Sales-talks, commercial material, debates, discussion of business situations, the ethics of business, present political movements, candidates for local election, knowledge of warfare, the enemy's tactics--can be adapted to the oral composition class. Speech will be effective, since topics on concrete situations will touch home with those of utilitarian cast who have elected to perfect themselves in the industrial life.

Differences of opinion are conducive to effective speech. Seek any occasion which will impell a natural usage of language. School policies, local issues and conditions give the speaker something of his own to say.

When the student has reached the point where he can, through originality and choice of expression clothe with interest the happenings of every day life, let him relate the homely experiences of his own life, aiming all the time to interest his audience. Conversation on the street or some happening there may furnish a nucleus for a presentation to the class audience. Now a fishing trip should mean to the boy something more than these rehearsed details: "We thought we'd go fishing. We dug our bait. Then we set out. We walked to the pond. We ate our lunch. We caught two fish." The student may be open to the stimulus for thought and for the interest in his own surroundings.

Here are oral themes taken at random from a ninth class recitation and recorded. The compositions were not written before they were given orally. The students were working upon original subjects chosen from their actual experience or an imagined happening.

The Human Ghost.

Long ago in Revere when there were but a few houses scattered on each street, it was rumored there was a ghost that used to walk down School Street and up Beach. It was said that it even caught a small boy and hurt him badly.

A friend of mine living in Revere at this time did not believe in the ghost when the pale-faced women told her. But one night she went away and did not come home until eleven o'clock.

She walked down the street and heard a horrible groan. She looked across the street and saw a figure dressed in white, carrying a lantern. She fled to the nearest house and a man took her in. He happened to be standing on the piazza.

Afterwards she believed when she heard the terrible stories. The ghost was caught a few weeks later and it was found that he escaped from a lunatic asylum.

A Nightmare.

Dick is a boy of about seven years of age. He is very nervous and often at night he gets out of bed, with the nightmare.

One day, a big boy who had sung at school a song which was named "The Sandman," said to Dick, "Dick, do you know why you go to sleep?"

"Yes," replied Dick, "because you're sleepy."

"No," said the elder boy, "you sleep because a man comes around in the night and fills your eyes with sand."

Dick listened, but he did not know whether to believe or not.

When he reached home that night he ate his supper and in a short time, went to bed. About midnight he woke up, got out of bed, and began walking around, crying, "Ma! Ma! make that man stop putting sand in my eyes!"

His mother heard him, got up, and took him by the arm and said, "Hush! there isn't any man putting sand in your eyes!" Then she put him to bed and so Dick's nightmare ended.

A Forest Fire.

The last time I was at my uncle's I saw my first forest fire. It was started by a man wanting to get revenge on his employer. He built it near the house thinking to burn that as well as the forest.

As the fire swept through the forest, it sounded like the waves pounding on the beach. The farmers soon arrived and began to fight the fire. They tried to stop it by setting another fire and forcing it to go and meet the large one.

The large fire was going with the wind and therefore it could cover a clear spot in the woods. The farmers would plow up the ground to stop the fire. There were many streams in the woods, but the flames easily leaped them.

The trees were falling as though some woodsmen were chopping them. The sun which was overhead seemed to peek out from a cloud of smoke.

When I left the fire had burned one hundred fifty acres of valuable timber and the forests were still ablaze."

A tenth class oral composition represents the class of subjects the pupils of that grade once enjoyed choosing to speak upon.

Bobbie and his Friend do Their Bit.

Bobbie and his friends, Jackie, Phil, and Bill, were idly sitting on a fence one bright Saturday morning.

"What shall we play, boys?" asked Bob.

"Tag," shouted one.

"Ball," remarked another.

"Hide and Seek," said the last.

"No! No! those games will not do," said the little leader.

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"Why?" complained the chums.

"Because," explained Bob, "we want to do something worthy of Uncle Sam. Our brothers and sisters are doing their bit, so why can't we?"

"That's right," Jack commented.

"Well," sighed the chief, "we do not know how to knit or sew, but we can do this."

"What?" asked the boys quickly.

"Collect all the old rags and rubbers and such things. We can go from house to house and ask the neighbors to give," Bob said. "Jack and Phil, you boys own carts. Go fetch them."

"All right," said the two friends.

In a few moments the boys returned with the carts dragging after them.

"Jack and Bill, you two boys will cover the streets on the right of Bradstreet Avenue. Phil and I will take all avenues left of Bradstreet," dictated Bob.

The following Saturday found the chums in Bobbie's woodshed awaiting the arrival of the junk dealer. At last the man was seen coming up the avenue. Phil was sent out to call the rag man. Breathlessly the comrades waited until the man counted and weighed the rags, bottles, rubbers, and tin-foil.

"How much, Mr. Junkman?" asked Bob.

"Five dollars worth," muttered the man.

"We---e---e!"

"Boys," inquired the man, "where did you get all this junk?"

"Collected it," chimed in the fellows.

"From where?" persisted he.

"Went around Beachmont," the leader exclaimed.

The junk dealer then took his leave. That afternoon, the four boys marched proudly down to the Red Cross headquarters and deposited the money on a table before a stately woman.

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"How did you do it, boys?" she asked.

Explanations followed and in return for their work, the boys each received a Red Cross button.

When once outside Bob exclaimed, "We have helped a worthy cause and enjoyed doing it."

"Righto," called the boys. "We certainly did have some fun."

The value of oral composition in language expression is proved by its application. The vitalizing of the subject keeps the teacher and the class-room in touch with actual life--present activities, the future plans of pupils--brings the school from its pedestal and nearer to the student, making it a guide for his every day problems, a model for him to follow, a power in shaping his career and his character.

The oral endeavors are essential to the development of ideational activities. It furnishes a means for fixing attention upon ideally represented objects. The auditory imagery is awakened, and fixes habits of clear, correct thinking. When we hear our ideas expressed we become our own audience and can pass judgment upon our utterance. The fact that we are endeavoring to make our thought clear to others is another help toward straight thought. The social element in the oral recitation brings effective utterances. The pupil is laboring to interest.

Oral expression can be correlated with other English activities and other school work so that "two birds are killed with one stone." Any oral recitation should be a composition period. The student should be made to feel the fact by the demands for good language use, which should be laid upon the pupil whenever he employs speech.

It helps the student to realize himself. In choosing his subject, he learns his own interests, his powers, his failings. Practice in reaching the ideal set by the class and by the teacher stimulates his powers of thought, of feeling, of expression. Work for effective speaking eradicates errors.

The oral can be accomplished before the instructor so that the pupil benefits from original effort and from direct guidance. The work is rated by the class as well as by the teacher. The student is sure of an audience. Criticism comes before his "breath is cold."

More ground can be covered in oral work than by written. The pupil hears approved language functioning in an interesting way and upon appealing topics. The student is laying a finished basis for written composition.

In oral composition grammatical blunders are eliminated. Such errors have been known to decrease from 56% to 100% in one year's instructions. The majority of the class averaged above 80% in the error test. The mistake is emphasized by being heard and corrected at no long interval from its creation. The class learns to avoid mistakes through the accumulation of correction witnessed in recitations.

Dealing with an audience develops personality, an aid to success in commercial and professional life as well as in social relations.

Minimum aims in oral composition are definite, accurate, interesting expression of logical thinking, an eye open to the phases of one's surroundings, development of speech organs. As classes advance a richer vocabulary, greater fluency of idea, individuality, naturalness, and artistry in expression should appear. Let pupils recite, not "speak". An elementary elocutionary power should be gained. Even if the pupil delivers only a few sentences, he should stand before his class and, unaided, deliver his theme. Teach the pupils to join in informal discussion without wandering from the point or being discourteous to others. Let the work be self-expression, spontaneous, ample.

The oral period should not be a "talkfest." Conversation should take place in an earnest atmosphere when everyone is eager to appear at his best. Let the power to influence the audience be the criterion for judging the speech. If there is failure to interest, stress has been placed upon less important details. What new facts have been given? Is it a new way of looking at facts already possessed?

Drill in the mechanics of oral expression should receive part of the attention in an oral composition class; in breathing, vocalization, posture, phonetics.

There should be a larger proportion of oral work than of written. Instruction should be continuous, not too intensive. A course of one hour a week for a year yields better results than a course constituting work for three hours a week for one half year. A speech habit is gained through continuous practice.

Get the English demanded, yet keep a responsive freedom in the class-room so that there will be no stultifying of thought through self-consciousness or fear of

criticism. Let the pupil talk, if his errors of speech are many. A friendly, helpful criticism, after his thought has ceased to flow, will, in due time eliminate the most obvious misuse of language. Let the class spirit educate the crude and tame exaggeration and egotism.

Combat, at first, on every oral occasion, a few worst errors, until they disappear. At the beginning, take the mistakes prevalent in the class and the errors most characteristic of the individual student. Then attack other less obvious troubles. The student may keep a note-book wherein he will record his corrections, each time he recites, jotting them down under a heading. The pupil can watch his own progress as his ability to speak correctly gains.

To overcome embarrassment when unused to appearing before the class-audience, let the child begin with notes as an aid to his thought-flow and a safe-guard against self-consciousness. Note-dependence will not necessarily become habitual, if the teacher in individual conferences encourages the pupil by teaching him how to abstract from his thought the main points of his ideas forming for a theme and instructs him how to develop these outlining points.

Sometimes embarrassment is due to timidity and often to lack of vocabulary. Word lists increase through oral practice, reading, memorizing, declamation, and through growth of ideas.

Another means of bringing self-forgetfulness to the suffering pupil is to allow the use of illustrative material --maps, pictures, blackboard representations, when fitting for the theme. The shy lose themselves in presenting material in which they are only instruments.

Careful preparation of work will dispel evidence of the self. Never direct children to memorize more than the main topics of their preparation. Work outlined and carefully thought out before the recitation gives self-confidence.

The work will be a success when presented.

At the beginning of the year, the teacher may give to the diffident or to the backward an opportunity unwittingly to be audience at the beginning of the year. Preparation of work should not flag because of this privilege. If a room full of new faces is before us, let our experience in judging youthful ability guide us to choose for initial recitations the active, buoyant, confident type, or the self-possessed, thoughtful pupil to deliver his message. Never should the remainder of the class suspect our method or feel any release from the work obligation.

The success of first recitations sets the standard for the year. If themes of worth in wording, thought, and emotion are presented, the teacher's criticism and her guidance in the class's comments will give a valuable impression of success at the beginning of the work. The success atmosphere prevails and encourages imitation, a helpful support to the slow and a stimulus to the dilatory. The less likely of the class may gradually be called upon and intermingled with the excellent and the good on the day's program. Through personal conferences, the weak should attain enough skill in utterance to contribute his share to a successful hour of oral work.

Criticism should be kept sympathetic and constructive, in the class and in the conference. At the start, realize the preparation and the ability of the class. Never demand more of them than they can accomplish well. Every point out should be immediately corrected. As the year advances, the pupils must know that errors to guard against in preparation and in delivery of work. The criticism may be distributed among different members of the class. One section may be selected to listen and to comment, while the other entertains. The critics may have credit for the work.

As a climax in the oral work of a half year or a year, contests in oral composition may be held. A list of topics on high school studies and interests can be announced several hours before the contest begins. There should be no consulting of books or instructors, before the competition takes place. Contestants may be chosen from those of highest grade in oral work. A reward of fitting nature may be awarded the winning contestants.

In the stimulus of a school audience wanted, let the pupils invite friends to hear a specified recitation. One class may visit another's work period. The younger may receive help by witnessing the compositions of a higher grade. School clubs--debating, story-telling--aid in oral progress. Inter-class contests or inter-school competing arouse interest. Girls may go to tell stories to children at mother's clubs or in the primary classes.

The fact that English from the beginning of our race to the mid-Victorian times was acquired in so unstudied a way conveys a pointed meaning. We recall the broad, choice vocabulary, the correctness in expressions used by our grandparents. Their training was mainly through the ear.

So often one hears a child say: "That doesn't sound right," words which indicate that the ear, not reason guides the speech.

habit. The old, pure rhetorical errors are still common. As reading, recitations, declamations, debate and dramatization begin to bear in the language sense.

Make a list of common errors, give readin will be corrections of forms, at every oral composition class. In their co-operative work, all teachers of the school will be striving to eradicate these mistakes. Let a test upon the errors be given to the entire school. The room having the highest test average may have the simple reward of a picture for the walls.

Such a list might be:

1. It is I - me.
2. I am sure of our - us winning.
3. Let anyone who likes make his - their complaint.
4. Let Ellen and me - I go.
5. Who - whom did you think it was?
6. Should you like it to be he - him?
7. Whoever - whomever you ask will be welcome.
8. The author was said to be he - him.
9. He wanted John and me - I.
10. Everyone went but him - he.
11. Whom - who do you want?
12. He knows it could not possibly have been I - me.
13. Was it we - us?
14. It was she - her.
15. Each is responsible for his - their own books.
16. He is the artist who - whom I thought would be in our.
17. I know both Maria and her - she.
18. Could it have been he - him?
19. This is a speaker whom - who I have met.
20. Could it have been she whom - who you want?
21. I will take whoever - whomever comes.
22. It is they - them.
23. Mary's - Mary coming was unexpected.
24. This is between you and me - I.
25. Is it I - me?
26. They took John and me - I.
27. Neither Tom nor he knew his - their lesson.
28. She declared it to be I - me.
29. I wish to appoint Henry and him - he.
30. It proved to be I - me.
31. I wanted to be she - her.
32. Those people are they - them.
33. My father has lost his - their life - lives here.
34. I don't have no news from my brother.
35. He came - come home yesterday.
36. He don't come very often.
37. They did - done their work.
38. He gave - give you your turn last week.
39. He sit - set here every day.
40. He lies - lie down to rest.
41. Our team ran - run the fastest last year.

In every English recitation, though the pupil should never be without his note-book therein he may record the corrected form of an error which he may make in speech in any oral work.

Oral language does not meet all purposes, since it furnishes no means of communication with the distant or the imaginary hearer. The written page will convey the thought to the distant listener.

The aims and the problems of both forms of expression are identical except that punctuation and spelling enter as new factors for the written interchange of ideas. Drill in the mechanics of language is largely eliminated by the work on oral composition. Spelling and punctuation must be given special attention.

Every pupil in the Junior High School and in the Senior should have twenty minutes each day devoted to drilling. One cannot spell without practice, just as one will not be able to speak or write without constant training. Six words chosen because of their need for use, the teacher may present separately in written form for the class. The pronunciation, spelling, accent, number of syllables, and definition should be learned by the pupils. The word must then be used orally in a sentence. Oral drill may take place to fix in mind the spelling of the word. The lesson should be written. Each word will be recorded in a sentence.

Dictation exercises are useful in overcoming errors in punctuation and in spelling. Only such marks of punctuation should be taught as are used by the student in his work. Never give him the least coin on cases of punctuation, unless you see his relation of thought demands them. Constant use of written forms must eliminate written faults.

Students are interested in discovery. Instead of marking papers with the traditional symbols, for each error, place a pencil cross on the margin of the composition. Let the pupil search out his mistake and write the correction of the error in his note-book. Papers and note-books may be compared in the class period or at the personal conference in order that the correction may be intelligent and helpful.

The pupils should feel that they are performing some written work at least once every day. Here the work done in co-operating departments should count as English. With daily written composition, the portion of time spent upon this form will be small in comparison with that utilized for the oral.

No commendable work should ever pass by without comment. If there is only one good quality in the paper, it should be noted.

To stimulate interest in written work an audience must be furnished. Hearers can be secured, by the reading of best themes to the class; by exchanging themes with the other classes; by publishing worthy articles in the school paper or by supporting class papers; by the accepting or fitting work written for the local papers; by entering prize contests, by reading the themes at school assemblies. An audience secures the desire to write to interest.

Written composition must be connected with the actual life of the pupils, never with the literature. A subject for oral composition is suitable for the written. The teacher should work for entirely original work, through the same method used in handling the oral subject. Whether the topics should be vocational or cultural must depend upon the ability, the taste, and the environment of the pupil.

* Exposition can be based upon the work in the shops. Cabinet making will furnish these subjects: How to turn a Cylinder, Laying-out of a Mortise and Tenon Joints, forging, Description of a Welding Process; domestic science, Comparison of the Nutritive Value of Beef and Mutton with Veal and Lamb; pottery, How to make a Tile.

The English teacher may be in close touch with the technical work. The speaker may select his audience, the foreman, a body of new workmen.

At commencement, the program may have been written to be presented orally. Upon the stage a girl will cook a dinner for unexpected company and talk as she works. In "An Afternoon in a Millinery Shop," one girl may explain the making of a hat, while she trims one. Six customers will come to try on hats. The milliner must explain the style of hat which would be most suitable for each customer. House decorating may provide a drama. The scene will be within a home on house-cleaning day. The parents will be away. Six children will decide upon the papering and the refurnishing of the home.

Narrative may be attacked by those to whom the task is fitting. Experience shows that the ninth and the tenth classes are loath to leave this form of composition for description. The times supply ample material for the narrative: the thrift stamp campaign; patriotic subjects; war stories; heroism. Exposition may be the form for expression of opinion upon school issues, local politics, subjects of national moment.

Letter writing can be taken from the school-room to the home and to business. The form should be absolutely perfect, the contents appropriate. For the business letter, let an actual situation call forth the expression. Classes should be divided into groups. These will send out letters through the mail to individuals in the class and strive to persuade the addressed classmate to accept the terms of the writer. The competition

*Bibliography, number 6, gave supplementary information.

with other letter writers calls from each sender his most accurate form, his clearest, most logical expression, and his greater persuasive force.

The stenographer should be perfect in form. Neatness and accuracy in the use of grammar, or spelling, of punctuation must be perfect.

The friendly letter may become interesting, when pupils may choose the friend to address.

Whatever written work is done in connection with the courses of study must be graded for language expression. There will be no excuse for this remark: "Well, I thought it an examination in literature. I didn't know it was a composition."

Experience teaches us that the pupil needs little structural teaching in order to create the literary types in his composition work. The types of literature are not of artificial origin. The human mind produced them. They are thought material and emotion. The dramatic, the narrative, the poetic instincts are racial. The youth in the school-room should not be supposed to be devoid of these natural impulses.

If literature has been properly taught, the pupil has been cultivating his sense of literary types, through the interpretative study of his different specimens.

The student, when taught the structural terms and their meaning, becomes self conscious in his creation. Artificial means do not bring a natural result. Instead of the pupil's work being governed by natural impulse it is controlled by a superimposed stimulus. The creation is a studied out-put, lacking in ease and naturalness. It is an ineffective structure.

If the occasion does not call forth good theme creation let the teacher choose her subject and build before the class the type of composition the students are striving to produce.

(Example, continued next page.)

It stimulates the mind to imitation. The natural impulses are awakened. More effective themes are obtained than if the pupil were composing according to a memorized structural schedule which he only half understands.

The following are original, written narratives composed in a thirty-five minute home-work period. The only structural instruction the students have obtained are simple principles deduced from faulty themes. We are playing hide and seek. We are eager for the point of the theme. The writer is unwilling to disclose it, until the proper time. We have discovered that life is interesting because it has difficulties to overcome. The author must use such natural material that the reader's curiosity will be aroused. He will wish to think as the writer thinks and feel and see with him.

Thrift Stamps in Foreigner's Row.(Tenth grade)

Foreigner's Row is in the slums of New York. It is so called because of the different people of different nationalities which live there.

"Say, fellers, Tom wants the gang in Muggin's Alley, right now," a ragged urchin shouted to a group of boys.

"What is it all about?" asked one.

"He's got a scheme to make money so easy. You don't have to work or do anything for it," the announcer replied.

Soon the boys were on their way. They were a ragged lot. Many wore clothes which seemed to come to them by inheritance. The urchins sold newspapers and blacked shoes and hardly had money to live upon.

"I hope we can make lots of money. I always seem to have holes in my pockets," grinned a boy.

At last the waifs reached Muggin's Alley. They found Tom Brown, their leader, sitting on a box awaiting them. As the crowd came nearer, Tom stood on the box and was ready to make his speech.

"Fellers and gentlemen! I have a scheme to make money. Who will give me four dollars and thirteen cents for five dollars?" asked the orator.

"Me."

"Tony wants ten dollars."

"Be a good fellow and save it for me!

"That's enough. Everyone wants it. I am going to make it easier. Who will pay me a quarter a week, until he has saved four dollars and thirteen cents?"

This time a perfect babel of voices answered him, in slang, in English, in Jewish, in French, and in many other tongues.

Therefore Tom explained further to his listeners what we know about Thrift Stamps. When the boys saw clearly that they were helping their government and making money, too, not one refused Tom's offer.

Susie's Plaid Skirt.(Tenth grade)

"Oh! mother," cried Susie. "What a beautiful plaid skirt. Why! I could have the goods Aunt Mary gave me for my birthday made like this."

Mrs. Jones took the paper that her daughter was reading and examined the fifteen dollar skirt.

"But," she said, "this plaid is more expensive than that of yours, but I will try."

The next morning, early, Susie's goods were taken out of the box. It was not half as pretty as that on the model, but nothing disheartened mother. She started to make the seventy-nine cent goods look like the fifteen dollar skirt.

Susie stood for hours, while her mother

(Continued next page.)

pinned and upinned the skirt to her. The pleats had to be set just so, ten on each side, the waist line high and the skirt very short. Mother thought a high waist line would make plump Susie look slimmer.

"Mother, it is beginning to look right, see?" Susie would say encouragingly.

"Yes," the mother would reply with a heavy sigh.

"Could I have it for the entertainment to-night? It would look so well with my blue coat."

"I'll try," the patient mother answered.

That night, at the entertainment, Susie felt very proud. The girls behind her were admiring her. She could feel their eyes glancing at her. She knew that it was her mother's effort and patience that had made her skirt a success.

My Submatine. (Ninth grade.)

The old hot water boiler which had been removed from the kitchen now lay in a drear corner of the back yard. "James," said my mother, "how many times have I told you to get rid of that boiler?"

"Oh! mother," I pleaded, "won't you let me have it? You see, I am going to make a submarine out of it."

"Well," said my mother, reluctantly, "all right, but it greatly mars the appearance of the yard."

I was just delighted when she had consented. Joe, my playmate, and I started for the house to get some tools and a little putty. While we were in the house, Joe spied a piece of gas pipe.

We filled the holes of the boiler with putty and then endeavored to station the gas pipe or periscope in a permanent position. We succeeded finally, after much effort.

"It's a model!" I exclaimed excitedly.

"She's a dandy," said Joe who had no less an interest in it.

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The submarine was now finished and we are waiting impatiently for the warm weather in which to take her down the river."

Man is born with certain natural characteristics which are to aid him in adjustment to environment and in moulding it. Literature is a representation of an adjustment to life and a conquering of it. Therefore, it should be used as food for the young mind preparing for its life purpose.

In the human make-up, language expression is a natural impulse arising from the possession of ideas and the desire to communicate them. It is a habit perfected by imitation of the messages the ear brings and by constant practice. One cannot teach expression by training with rules. It can be developed only by the expanding of ideas of functioned interest. The oral is the basis of all language expression.

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